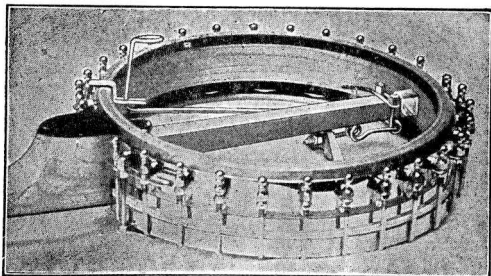


W. J. KITCHENER:

"Another Hartnett conception; adjustable, controllable, ornate and a valuable aid in legato effects."

HARTNETT ADJUSTABLE TONE-LEVER

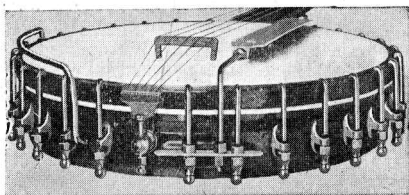


Pat. No. 706,381

THOS. J. ARMSTRONG:

"Your Tone-Bar for the banjo is bound to be extensively used. We ought to have had this clever invention long ago."

HARTNETT ADJUSTABLE TONE-BAR

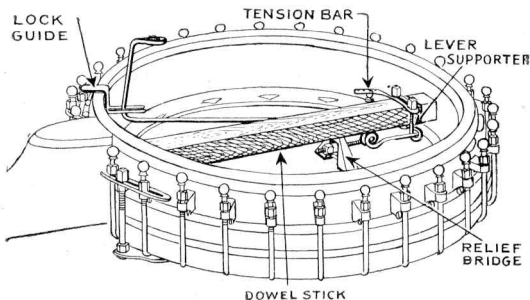


(Arm-Rest shown to the left of above cut.)

And the words of the prophet have come true. The Tone-Bar has swept away all difficulties encountered in right hand manipulation *and is now a recognized fixture on the Banjo.*

THE Hartnett Adjustable Tone-Lever

PATENTED NO. 706,381



**The above shows the Tone-Lever attached and
enumeration of parts**

THIS attachment is to the banjo what the pedal is to the piano, except that it permits of beautiful effects not possible on the latter instrument. Would you buy a piano without pedals attached?

A. C. FAIRBANKS CO.:

"Tone-Lever is great. Send us one dozen."

The Tone-Lever regulates the tone of your instrument, measuring out quality and quantity as desired. It can be attached to any banjo without **mutilating, defacing** or marring any part of the instrument. Can be locked automatically **on or off**, and operated unnoticeably while playing.

Like the pedal on piano, it is always off, and applied **on** when desired.

H. F. ODELL:

"Your Tone-Lever will be of **tremendous** value to the banjo player, not only the soloist but to those who play in clubs or orchestras. I have always been a great believer in an attachment which would allow the banjo to be played both loud and soft. In your new Tone-Lever you have **hit the mark**."

"I am pleased to say that all of the banjo obligato parts in my mandolin orchestra arrange-

ments will be marked to indicate the use of the Tone-Lever, and I congratulate you heartily for placing on the market this very desirable attachment."

This attachment is **absolutely permanent**; the first is your only cost, as there are no parts to renew. The wire used is "couch" spring, best for tonal purposes.

J. J. DERWIN:

"Send me one dozen Tone-Levers. This is the most important adjunct as yet invented for the banjo.

Mechanically, it is a work of art, permanent in construction and working most ideally. However, its great and principal value lies in its power as a tone factor and governor. By its use one can so regulate the tone as to make it sound either *FFF* or *PPP*, while at the same time the quality is so wonderfully improved when the attachment is working as to resemble and quite equal that of the harp.

This is surely a step in the right direction, as tone improvement is what the banjo most needs, and your invention is certainly the greatest factor in banjo upliftment our fraternity has as yet produced.

The banjo and mandolin can now be made to blend together, a condition formerly impossible, for with your Tone-Lever attached the banjo has a quality of tone exquisitely round and mellow, while the vibration can be most positively greatly increased. What a difference in the effect of banjo clubs will be produced!

While the tone will be good and jolly, as of old, when the lever remains **off**, what soft, sweet music can be rendered when it is placed **on**!

The great beauty and value of the invention is its simplicity, yet sureness of execution.

I cannot understand why any banjoist with a grain of common sense or musical instinct will fail to use your Tone-Lever."

The harmonics produced by the aid of this attachment are most beautiful and effective, giving out a clear, sustained tone. The Tone-Lever transfers the vibration from the head directly to the arm of the banjo, thus causing the entire instrument to vibrate, and sustaining the tone to a wonderful degree. **At last banjoists can follow expression signs as marked on all music.**

You can never produce with the fingers the effects that this attachment gives you **without practice**, and it requires no skill to operate the Tone-Lever.

A. J. WEIDT:

"The Tone-Lever is the best ever for the banjo. **It is on my instrument to stay.**"

Most beautiful effects are produced by playing full chords in slow movements, such as "Home, Sweet

Home," etc., by striking the chords with the attachment **on**, and immediately, **but very slowly**, releasing until **off**. This dispenses with the objectionable "filling in" or "padding" made necessary in compositions of this kind, and so lavishly indulged in by banjoists on account of the extremely staccato tones of the instrument.

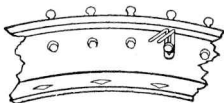
FRED DUNN:

"Well, you've got things down fine; make me up one right away."

When banjo is not in use (perhaps 22 hours out of 24), the Tone-Lever, locked, counteracts the tremendous downward string pressure on the head, thus removing the chief cause of stretching, and **prolonging the life of the head indefinitely**. In this connection alone the Tone-Lever will save its cost in one year, which is the maximum life of a **properly treated** banjo head.

ROY W. BURCHARD:

"Fine! mechanically, musically and scientifically correct."



The above illustrates the method of attaching lock-guide to ordinary banjo

"If you should attend a grand opera production, and all the singers and the orchestra should render all their numbers in *FFF*, would it not surprise and disgust you? Would it not be impossible for an artist to paint an attractive picture without bestowing due regard to light and shade? Whenever you play your banjo is it not your aim to make your performance as convincing as possible? Mr. Hartnett claims—and we believe justly—that the 'Tone-Lever' is destined to parallel the great success attained by his famous 'Tone-Bar,' which is now a recognized fixture of the banjo. You would feel like bestowing your compassion on the man who built himself a beautiful house and neglected to adapt the modern conveniences for lighting and heating his home. The price of the 'Tone-Lever' is \$2.00, a paltry sum it would seem to pay for a device to add to your playing a charm that will stamp you a finished artist. The pianist and violinist would not think of discarding the pedal or mute; can

the banjoist afford to be less particular than they? You remember the old limerick:

“‘I wish that my room had a floor;
I don't care so much for a door;
But this crawling around
Without touching the ground
Is getting to be quite a bore.’”

“And that's just the way you will feel if you neglect ordering a ‘Tone-Lever.’”—From the *Cadenza*, January, 1910.

WALTER JACOBS:

“You have a great thing in your Tone-Lever.”

IMPORTANT.—To insure a good “fit” it is absolutely necessary to give the following measurements when ordering:

Diameter of head, distance from bridge to rim, distance from head to dowel stick, width of dowel stick, measuring under bridge, name and make of the banjo.

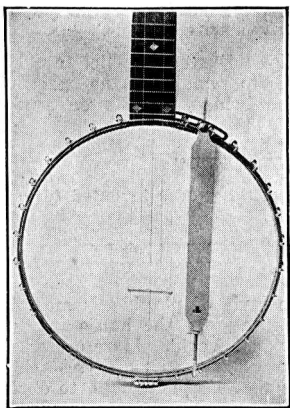
JOHN J. LEVERT:

“Let me tell you that your tone lever is the best thing out, away head of any of the others with their rubber bands and grocery twines, and other unnecessary things that always get out of order. You certainly ought to sell thousands of them in a very short time. Count on me using quite a few, and recommending it to everybody. I extend to you a good hearty handshake of congratulations for your success in inventing so wonderful an appliance for our beloved instrument. Send six tone levers.”



HARTNETT ADJUSTABLE TONE-BAR

A Hand-Rest for the Banjo.



W. J. KITCHENER:

"It is the most important invention regarding right hand touch that could be conceived."

Five minutes' study of the right hand will amply demonstrate the **reason** for the Tone-Bar and explain why it has become so popular.

The fingers employed are all of different length, engaging the strings at different angles, and each producing a different quality of tone, while each string offers a different degree of resistance to the fingers.

J. WORTH ALLEN:

"The pick action is now free and easy and **no more cramps for me.**"

Is it any wonder that it takes a long time to acquire a good "touch," and when you note the unnatural position of the fingers, particularly the second, which is the most cramped and used on the lightest strings, it is not at all surprising that some banjoists never

get away from "hooked" tones, the bane of the teacher's life, and the one thing that has turned many an aspiring banjoist away from this instrument.

MYRON G. PATCH:

"You have what every banjoist will want after a five minutes' trial."

Placing the fourth finger, **shortest of all**, on the banjo head brings the hand so low that the first and second fingers necessarily take a cramped position while engaging the strings, causing the latter to be "hooked." Could you expect a man to do a hard day's work with his body doubled up?

J. O. DE WITT:

"I find to my delight that when using the Tone-Bar pupils produce a good tone **from the very beginning.**"

Irrespective of the improved tone effects made possible by the Tone-Bar, there are other important advantages—a stiff and unnatural position of the hand is avoided, there are no injurious strains. It sweeps away at once all difficulties encountered in right hand manipulation.

CLIFFORD CLARK:

"It is no wonder that banjoists' right hands give out, causing them to take up the pick."

It conserves the energy of the right hand, and **ALL** keen, discriminating Banjoists who are particular in their requirements now use one of these helpful attachments.

F. O. GUTMAN:

"A clever device which all banjoists will appreciate."

The Tone-Bar compels a natural position of the fingers, and, when playing, the strings are vibrated in a lateral direction, immediately dispensing with the objectionable "hooked tones" and greatly increasing the endurance of the performer.

C. T. HANNIGAN:

"Your Tone-Bar would bring out a powerful, sweet tone from an old washtub banjo. It is the best improvement since the banjo was created; the instrument was never complete without it."

The sounding board or diaphragm of musical instruments should be left free to vibrate, but the Banjoist (without a Tone-Bar) rests his hand on the head (diaphragm), thus checking the vibration of the latter, and causing a muffled, staccato tone. A muffled tone is produced on the piano by applying the pedal. The vibration of the kettle-drum is checked by the musician placing his hand on the head.

GEO. L. LANSING:

"I would not be without your Tone-Bar."

The Tone-Bar absorbs the varying pressure of the hand, thus relieving the head, and permitting the latter to vibrate to the fullest extent.

J. J. DERWIN

"It has improved my tone fully fifty per cent. since adopting it."

After a banjo head has been on a few months it becomes filthy—an eye-sore—and cannot be successfully cleaned without injury. For the commendable sake of cleanliness and neatness a new head is often put on just at the time when the old (?) one is giving out its best tone.

E. HARDIE, of The Cole-Johnson Co.:

"The Tone-Bar saves the head and helps immensely in rapid execution. It's really a wonder."

Perspiration is the direct cause of many broken Banjo heads, and the same exasperating result is often occasioned by the constant pressure of the fourth finger on the head.

The Tone-Bar obviates all this; protects the head while in the case, or when traveling, and avoids the necessity of ever removing the bridge.

FRANK B. SMITH:

"You could not buy the Tone-Bar for thrice the amount I am paying for it."

The strings are approximately $\frac{5}{8}$ of an inch from the head at the bridge and about $\frac{1}{4}$ inch from the head at the rim, or more than double the distance from the head at the bridge than at the rim. For various tonal effects Banjoists play at all points between the bridge and rim. Is it not plainly evident

that the fingers engage the strings at a different angle whenever the position of the right hand is changed?

MYRON A. BICKFORD:

"Your invention is rightly called 'Tone-Bar,' for it improves the tone of the banjo, while the advantage of having the fingers at the proper angle when picking is even more obvious."

The Tone-Bar adjusted parallel to the strings compels the fingers to remain at the same angle whether playing at the bridge or rim or any intermediate points.

"MUSICAL FORRESTS":

"The best thing ever invented for the banjo."

TREMOLO.

The tremolo style of playing is most beautiful and will do much to elevate the banjo to its proper position in the musical world. Heretofore when applying the tremolo it was necessary to rest the third finger on the head instead of the fourth, to obviate cramping the first finger, and give greater freedom to its movements.

L. A. WILLIAMS:

"To try to get along without your Tone-Bar after once using it is enough to make one reach for the acid bottle."

The hand occupies approximately the same position with the little finger on the Tone-Bar as it would with the third finger on the head, thus enabling the performer to pass from the picking style to the tremolo, or vice versa, without making the slightest break. It is impossible to do this without the aid of the Tone-Bar.

L. C. HALL:

"If there was one thing needed to prove the superiority of the finger playing over the pick your Tone-Bar has supplied it. **I can now apply the tremolo with ease and freedom never before experienced.**"

This is only one of the many valuable features of the Tone-Bar.

W. A. BOEHM:

"Why did not some one think of this clever assistance to artistic banjo playing before?"

A high bridge, increasing the pressure on the head, will produce greater volume and a more sustained tone, but heretofore a high bridge could not be used, for the reason that the fingers, already crooked to an unnatural position, could not possibly submit to additional cramping with the resulting hooked tones.

PERCY M. JAKES:

"Your high bridge certainly improves the tone; send me a half dozen. I would not be without your Tone-Bar."

The Tone-Bar can be adjusted to a bridge of any height and overcomes the above difficulty beyond a doubt, although it is not necessary to use a higher bridge with this attachment.

E. J. APPLEBY, Concert Banjoist:

"Carrying power and quality of tone is much improved."

APPEARANCE AND DURABILITY

The Tone-Bar complete is very light, weighing only $2\frac{1}{4}$ ounces, while in appearance it is the embodiment of neatness. The quality of material and workmanship is of the best. The Bar is mat finished aluminum and all other parts of nickled steel. It is indestructible; there are no parts to renew. The first cost your only cost. It is thoroughly banjoistic in its simple construction; the steel wire and nuts used are the standard sizes employed on modern banjos.

W. J. STENT:

"Send me fifty Tone-Bars. They are a genuine and lasting improvement."

As the adjustments are most liberal, any desired position can be obtained, and there is no difficulty encountered in attaching it to any banjo.

A small wrench is supplied free with Tone-Bar; also full printed directions.

When ordering, state the name and make of Banjo and diameter of rim. Special sizes and designs supplied at an additional cost.

ARM REST.

The Arm Rest, shown to the left of Tone-Bar cut on first page, is a most practical device, designed to prevent the arm or sleeve of the Banjoist from coming in contact with the head, which not only soils the latter, but interferes with its vibration.

CHAS. P. WILKES:

"The Arm Rest and Tone-Bar are great. You are to be commended for providing such a feast for the Banjo fraternity."

Many Banjo heads break at this point, particularly during warm weather, due to the friction and perspiration from the fore-arm, and, as the latter is constantly changing its position (Banjoists play at all points between the bridge and rim), the advantage of having a perfectly smooth surface to glide upon not only assists execution, but prevents wear and tear on the sleeve, which fares badly from constant contact with the rough drawing-hooks and rim.

The Arm Rests are very light, heavily nickeled, and will fit any Banjo.

IMPORTANT.—When ordering, state size, make of Banjo used and depth of rim. Price, 75 cents.

In photography it is a well-known fact that in making an enlargement from a small film its features (good or bad) are accentuated. And so it is with the Banjo. If the instrument is in proper condition, emitting a good tone, this quality is intensified by the use of the Tone-Bar and Tone-Lever.

Keep the banjo head very tight; use only the best strings, and renew them when frayed or toneless. See that you have a **good film** (Banjo in good condition) and the **enlargement** (Tone) will prove a pleasing revelation to your ear.

A. J. WEIDT:

"Send a dozen Tone-Bars. The new twist does the business."

IMPORTANT.—Since getting out the cut of Banjo which appears on the first page, a new point has developed which adds greatly to the usefulness of the Tone-Bar. It was found advisable to twist the bar slightly to the left at the post, so that the side nearest the first string **slants downward** at an angle of 23

degrees. This affords a more level rest for the little finger and prevents the fingers from striking the bar while playing.

CLAUD C. ROWDEN:

"The new 'twist' does the business. You have IT for sure. Send six more Tone-Bars."

Many have adopted the custom of putting these attachments on pupils' Banjos ON TWO WEEKS' APPROVAL, with the result that, as one prominent Teacher writes, "It certainly brings in the money."

If you appreciate *Tone*, improve your Banjo with a Hartnett Tone-Bar, Tone-Lever, Arm-Rest and High Bridge.

If desired, these attachments can be used independently, each without the other, and do not in any way interfere with using the regular banjo case.

At the very outset half the battle is won if you have a good, completely equipped instrument. These attachments are as necessary to the advanced performer as to the beginner.

PRICES.

Hartnett Adjustable Tone-Bar.....	\$2.00
Hartnett Adjustable Tone-Lever.....	2.00
Arm Rest	.75
Banjo Bridge	.10

It will cost you nothing for these attachments—unless you find them to be all that is claimed for them. Money back if not satisfactory.

All orders must be accompanied by cash. Prices in quantities quoted on application. Postage extra on all foreign orders.

Important: Remittances by check must include 10 cents extra to pay exchange.

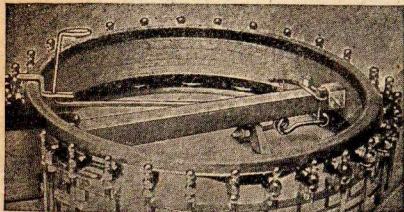
D. E. HARTNETT

120 East 23d Street,

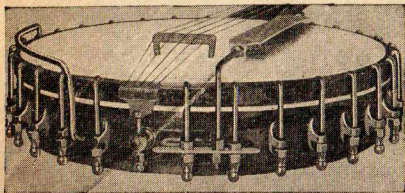
NEW YORK, N. Y.

D. E. HARTNETT

120 E. 23d St., New York, N. Y.



HARTNETT ADJUSTABLE TONE-LEVER



HARTNETT ADJUSTABLE TONE-BAR



Mr. Albert P. Mills,

Williams College,

Williamstown, Mass.

M1398 400

Maggio Antoscana

Schermer Co., Boston



J. G. Davis

R. E. Power

M. C. Sherrard

R. S. Treat

D. E. HARTNETT,

BANJO, MANDOLIN AND

GUITAR INSTRUCTOR.

120 East 23rd Street, N. Y.

Sept. 26, 1910.

Mr. Albert P. Mills,

Williams College, Williamstown, Mass.

My dear sir:

Complying with your request, I herewith enclose circulars descriptive of my attachments for the banjo, and trust that you will soon be able to enjoy the many benefits which others derive when using same.

Sincerely yours,

D. E. Hartnett